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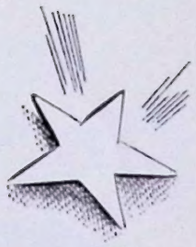
Canadian Film Weekly

Christmas Edition, 1944



At this time let us give heart-felt thanks to every man and woman who is so gallantly serving our country and the cause of humanity. Let us fervently pray that they will soon return to loved ones and know again the joy of

a Merry Christmas

ODEON THEATRES
OF CANADA, LIMITED
PAUL NATHANSON
President

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 9, No. 51 TORONTO, CHRISTMAS, 1944 $2.00 Per Annum

Are You a Sidekick of Santa's?

Pat Drohan Dies, Veteran Manager

Austin Patrick Drohan, known popularity as "Pat," manager of the Capitol, Catham, Ontario, and associated with Famous Players for 26 years, died suddenly of heart failure at his home recently. The veteran showman had been in poor health, having been

(Continued on Page 6)

USA to Imitate Canada's NFB

American recognition of the value of the type of work done by Canada's National Film Board is seen in the creation of a permanent organization to be known as Hemisphere Films. The USA had nothing along the lines of the NFB when war came to it

(Continued on Page 6)

Industry Benevolent Fund Deserves Your Support

The campaign for the Canadian Motion Picture Industry Benevolent Fund, from an almost unpublicized and unorganized beginning a short time ago, has developed into a rousing, excellently-conducted drive overnight. The object is to raise as much money as possible within the Yuletide period and extend activities until the sum realized has reached a useful figure. Any and all members of the industry will be entitled to what help they require from the benevolent fund if its sponsors are successful in their efforts.

An industry dinner was held last week at the King Edward Hotel at which J. J. Fitzgibbons, president of Famous Players, and Paul Nathanson, head of Odeon, acted as co-chairmen.

(Continued on Page 6)

Toronto Variety Tent Will Be Organized

Chartering of a Toronto tent of the Variety Clubs of America, amusement industry social and service organization, was decided on at the meeting for the Industry benevolent fund.

The names of 11 industry members will go on the application. These will act also as the organization committee, which Oscar Hanson will head. Names are O. R. Hanson, P. L. Nathanson, N. A. Taylor, L. M. Devaney, B. Freedman, G. Lightstone, W. P. Covert, G. Ireton, R. Lewis, J. J. Fitzgibbons and B. Okun.

Matt Park Prexy Of Alta. Exhibs

Matt Park, Wetaskiwin, was re-elected president of the Alberta Theatres Association, at the first annual meeting held recently at the Pallister Hotel, Calgary. He became president at the time of its organization last year following a meeting of the Alber-

(Continued on Page 6)

James, Other Bands Leave Metro Lot

Harry James and his orchestra, at the leader's request, were recently released from MGM, with the company also passing up options on several other name bands. Only band still on the MGM roster is Xavier Cugat, who goes into a film this week.

This War's History in Picture Form

As complete a film record of Canadian participation in the war as is possible to assemble is being filed by the National Film Board, it is revealed by Graham McInnes, information editor of that organization. An accurate dope-sheet of all such material is being maintained. The NFB vaults contain over 600,000 feet of original negatives now and about 20 cans are added each week.

This growing record is for the purpose of public archives and will likely be edited some time after the war to make available to Canadians of this and other generations a concise and comprehensive document about the greatest war the world has ever known. No such record existed

(Continued on Page 6)

Dwyer Presides

Patrick Dwyer, manager of the Family Theatre, Halifax, Nova Scotia, was recently elected president of the Dartmouth Kiwanis Club.

Mono Halfway Through Sked

The halfway mark in Monogram's 1944-45 program was reached last week with the completion of "There Goes Kelly." The film was the 23rd on a list of 44 features slated.

Tom Connors, left, vice-president in charge of sales for Twentieth Century-Fox, is shown with his assistant, Jack Sichelman, examining some of the 5,000 Christmas presents being sent to the company's men and women in the armed services.

Can't Help Singing DEANNA DURBIN'S first Technicolor production becomes an event that not only UNIVERSAL heralds with joy but which the exhibitors and the public will acclaim as one of the most entertaining pictures of all time. Available through EMPIRE-UNIVERSAL. Book it now.

NAIL

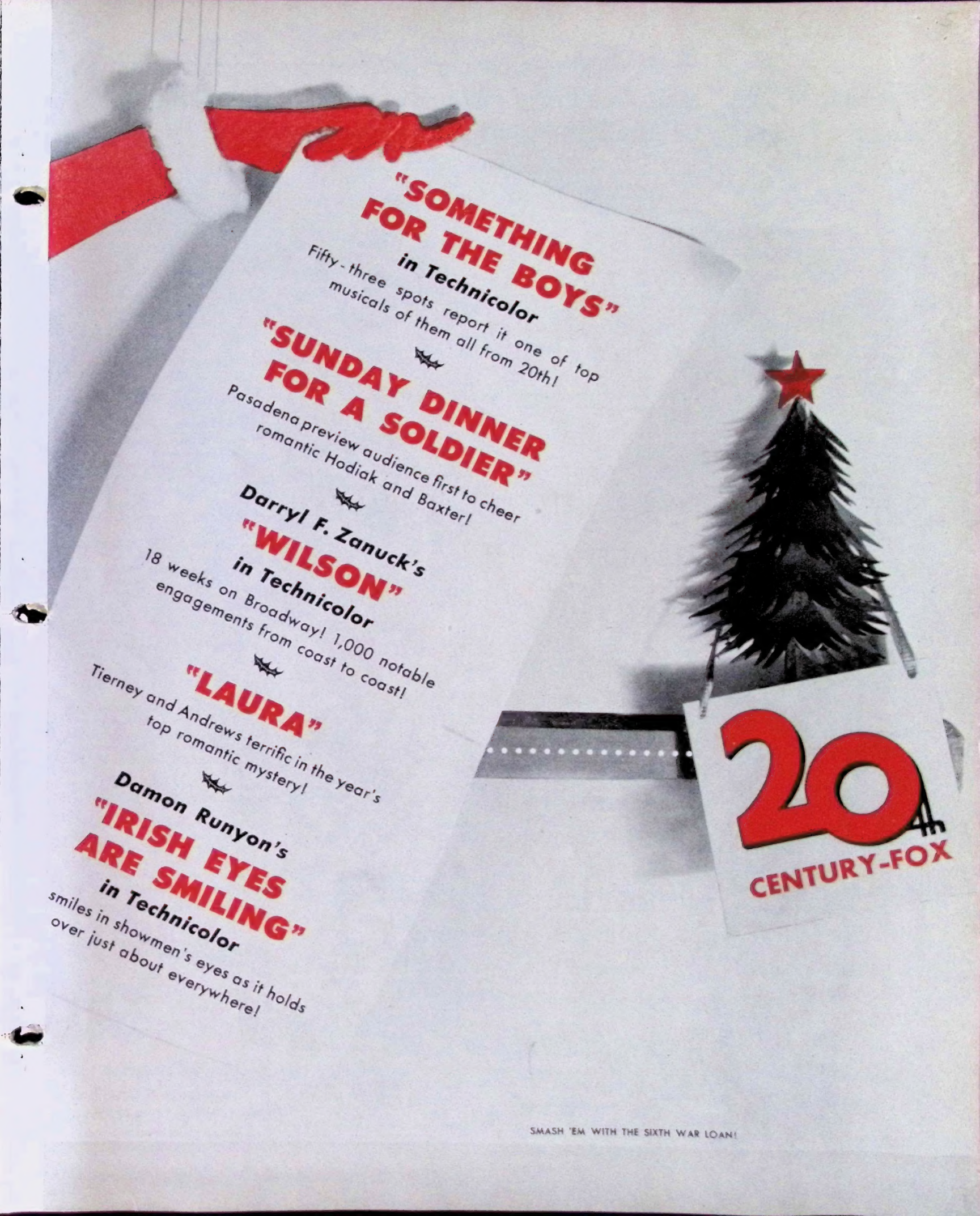
YOUR CHRISTMAS PRESENTS EARLY

from the Biggest Figure in the Industry . . . . .

Puts

. . . and open on Christmas that big, wonderful box-office package . . .

MOSS HART'S
"WINGED VICTORY"
Produced by DARRYL F. ZANUCK
Directed by GEORGE CUKOR


"SOMETHING FOR THE BOYS"
in Technicolor
Fifty-three spots report it one of top musicals of them all from 20th!
"SUNDAY DINNER FOR A SOLDIER"
Pasadena preview audience first to cheer romantic Hodiak and Baxter!
Darryl F. Zanuck's
"WILSON"
in Technicolor
18 weeks on Broadway! 1,000 notable engagements from coast to coast!
"LAURA"
Tierney and Andrews terrific in the year's top romantic mystery!
Damon Runyon's
"IRISH EYES ARE SMILING"
in Technicolor
smiles in showmen's eyes as it holds over just about everywhere!
20th
CENTURY-FOX

SMASH 'EM WITH THE SIXTH WAR LOAN!

Pat Drohan Dies, Veteran Manager

(Continued from Page 1)

struck by a motor car not long ago, an accident from which he had not fully recovered.

Mr. Drohan was born in Guelph 54 years ago and came to Chatham as manager of the former Griffin Theatre, and also served as manager of the former Chatham Theatre.

Deceased was a member of the Roman Catholic faith, and was associated with the Holy Name Society and the Knights of Columbus. He held the fourth degree in the latter organization. He was also a popular member of the Chatham Golf Club and the Chatham Rotary Club and an energetic worker in the cause of curing crippled children. Each year he provided the use of his theatre to enable the Rotary Club to entertain the old people of the city and country homes at Christmas time. He was a supporter of all public movements in Chatham.

Besides his wife, the former Miss Margaretta Brooks of Guelph, deceased is survived by three sons, Patrick, who is serving with the Canadian Army in Italy, Arthur, who is with the R.C.A.F. in Britain, and John who is attending the University of Toronto; one daughter, Margaret who is attending Brescia Hall in London; one brother, William F. Drohan, of Chicago; and two sisters, Miss Julia Drohan and Mrs. James Duffy of Guelph.

Plaintiff Loses Ottawa Suit

Ella Toplas lost her $5,779 damage suit against the Centre Amusement Co., Ltd., Ottawa, when Justice Chevrier of the Ottawa Assize Court dismissed her action with costs, if exacted. ". . . I find that the plaintiff was, on her own evidence, the architect of her own misfortune . . ." the judgment stated.

The Season's Best

•

from

BEN ULSTER

Matt Park Prexy Of Alta. Exhibs

(Continued from Page 1)

ta Independent Theatre Exhibitors' Organization.

Other officers for 1945 are Walter P. Wilson, Edmonton, and Doug Miller, Taber, vice-presidents; and Leroy J. Chown, Calgary, secretary-treasurer.

Directors are H. G. Stevenson, Lacombe; K. M. Leach, Calgary; J. De Zeeuw, Drumheller; J. J. Llerberman, Edmonton; W. H. B. Sharp, Calgary; I. Shacker, Hanna; P. D. Egan, Calgary; W. Ramsay, Canmore; G. W. Peacock, Calgary; and D. A. Boyle, MacLeod.

There was considerable discussion of the 16 mm. situation as it affects theatres. A committee was appointed to go into the situation and bring back a report, which would be the basis of a brief for submission to the Provincial Secretary. It is hoped that this will lead to better control of 16 mm. features, which are today used in competition with theatres paying the federal 20 per cent tax.

USA's NFB Try

(Continued from Page 1)

and a temporary structure was created. This will be replaced by the new setup, to operate on a non-profit basis for the production of 16 mm. educational and non-theatrical reels for distribution in the USA and Latin America.

RKO president Peter Rathvon is on the board of trustees and it is expected that Spyros Skouras and Nicholas Schenck will also serve.

The Season's Best

SUNCLO PRODUCTS

TORONTO

War History in Picture Form

(Continued from Page 1)

after the first World War.

Each branch of the Armed Services has its own historian whose medium is the printed word. Responsibility of compiling a history of all — and possibly each—through the motion picture will belong to the NFB. American government film officials are at work at a similar task.

Scenes showing our troops in action do not come out of the general newsreel pool, which has its headquarters in the USA, McInnes points out. The National Film Board is the sole distributing source of Canadian service footage to all newsreel companies everywhere. With the exception of the photography made in and around D-Day, all such footage reposes in NFB vaults.

Through arrangement with the three Armed Services, footage shot by combat cameramen in CASF, RCAF and RCN film units comes to Ottawa for distribution.

Material from France, Belgium and Holland is first censored by SHAEF in London, then shipped by bomber to the NFB representative in Washington, who in turn ships it to the NFB representative in New York. In New York rough assemblies are made and the material handed to the newsreel companies, which make their own selections.

Footage from the Italian front is sent to Algiers and from there flown direct to Ottawa by bomber. It is assembled in rough fashion in Ottawa after being censored by DRPs and Intelligence, then offered to the newsreels.

With the growth of visual education and the spread of projection equipment to schools, the National Film Board record should be of immeasurable value in the future.

Alterations for Lido, Rouyn, PQ

Addition of a concrete block construction built at the rear of the Lido Theatre, Rouyn, Quebec, has increased the seating capacity of the house from 360 to 550. Alterations were completed recently.

Film Weekly

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HYE BOSSIN, Managing Editor

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Help Build Up Benev Fund

(Continued from Page 1)

Paul Nathanson, who has already contributed $1,000, will undertake all expenses in connection with the drive.

Leo Devaney presided over the meeting, at which much time was devoted to the proposed organization of a Toronto tent of the Variety Clubs of America, and an organization committee of 11 was appointed. He announced that J. Arthur Rank had contributed $1,000 to the fund.

The fund, judging by the present rate of donations, will attain respected proportions. Perhaps it will even reach a sum large enough for the interest to take care of the demands on it for succor. Following are those assisting in the campaign:

Ways and Means Committee—Paul Nathanson, J. J. Fitzgibbons, M. Stein, Harvey Harnick, Ray Lewis, Herb Allen, Dick Main, Ben Okun, Nat Taylor, Clare Appel, O. R. Hanson, Leo Devaney, R. W. Bolstad, I. H. Allen.

General Managers' Committee—Leo Devaney, chairman.

Circuit Committee—J. J. Fitzgibbons, Ben Geldsaler, Nat Taylor, M. Stein, Herb Allen, Paul Nathanson, Sam Fine, Syd Taube, Ernie Moule and Dick Main.

Independent Exhibitors' Committee — Ben Freedman, Ben Okun, Harry Romberg, Joe Garbarino, Ed Warren and Harry Lester.

Projectionists Committee—Bill Covert and Arthur Milligan.

Publicity Committee — Clare Appel, chairman; Ben Cronk, Glen Ireton and others to be added.

The 16 Mm. Committee—Bill Redpath, H. T. Long and Walter Kennedy.

Affiliated Industries Committee—Jules Wolfe and Jay English.

The drive is in keeping with the spirit of the season. It deserves and will get the support of all members in the industry.

SEASON'S GREETINGS

TO OUR FRIENDS IN THE INDUSTRY

Marks Theatre

OSHAWA, ONT.

Mel Jolley ★ Tom Murray

Season's Greetings

AND BEST WISHES FOR 1945

ASSOCIATED SCREEN NEWS

LIMITED

MONTREAL TORONTO

B. E. NORRISH M. Sc. M. E. I. C.
PRESIDENT AND MANAGING DIRECTOR

"FRENC

Joan Fontaine
Arturo de Cordova
in
"FRENCHMAN'S CREEK"

A MITCHELL LEISEN
PRODUCTION

with Basil Rathbone • Nigel Bruce • Cecil Kellaway • Ralph Forbes

IN TECHNICOLOR

B. G. DeSYLVA, Executive Producer • Screen Play by Talbot Jennings
From the Novel by Daphne du Maurier • Directed by Mitchell Leisen
Associate Producer David Lewis

HMAN'S CREEK"

This daring love-story from the famous best-seller by the author of "Rebecca" is the biggest ENTERTAINMENT in this year of big pictures! And it's

Yours, with Love from PARAMOUNT *for Christmas!*

Flashbacks

Each city, town and hamlet has its own movie history and its own pioneers. In Cornwall, Ontario, James Witham is mainly responsible for the popularity of the movies.

This story of James Witham and his times is reprinted from the Standard-Freeholder, Cornwall, Ontario.

JAMES WHITHAM

THIRTY-FIVE years ago this fall, James Whitham, then a man in his 50's, decided to abandon his trade as a cotton mill loom fixer and start in an entirely strange field—and the result has been the growth of a great motion picture enterprise which now plays an important part in the amusement life of Cornwall.

The decision which made Mr. Whitman throw over 43 years' experience in the cotton business in favor of an enterprise which was in its infancy, has been characteristic of his actions ever since. His faith in the great future of motion pictures has never deserted him, and as one change after another swept through the industry he persistently kept in step with the advances. The great strides the Palace Amusement Company has made in the past is proof enough of the wisdom of his policy.

First Theatre Seated 95

It is a far cry from the old Starland Theatre, in which Mr. Whitham started business in 1909, to the present Capitol and Palace theatres. The little movie house which he purchased from the firm of Douglas and Tilton had a seating capacity of 95. Now the Cornwall theatres seat more than 2,000 persons.

The little Starland, situated next to the New Windsor Hotel, proved inadequate almost at once. Within two weeks of his purchase of the Starland, Mr. Whitham was planing to move into a larger site in a Pitt street building on the present site of Loblaw's Groceteria. There the Crystal Palace opened, with a seating capacity of 110 seats and a brand new front.

The Crystal Palace ran in competition with the Wonderland Theatre, which had been in operation about two years. It was run by Alex. McDonald. The little theatres vied with each other in attracting the theatre-going public, and between them brought Cornwall the best that was going then in the movie line.

Griffith's One-Reelers

Griffith's one-real melodramas were the highlights of the film industry in the early 1900's. The theatre ran three of them at a time, and to keep the public satisfied changed one or two of them each day. As an added attraction there was community singing, with illustrated slides and singing leader. In the early days of the Crystal Palace Bobbie Douglas was the singing leader, with Hugh Kippen as pianist. The admission charge in those days was five and 10 cents, depending on the length of the entertainment.

The Crystal Palace continued in the same location for 15 months, until the Yates block was rebuilt after the Rossmore Hotel fire. Mr. Whitham took space in the building and a new theatre was built there. It was opened in December, 1910, with a seating capacity of 340. It featured "opera chairs," a real selling point after the kitchen chairs that had been used in the first Crystal Palace.

"Big Four" Orchestra

The new Crystal Palace blossomed forth with a full-fledged orchestra to replace the pianist of earlier times. The orchestra was called the "Big Four," and was composed of Hugh Kippen, at the piano; Fred Airey, trombone; Earl Boscoe, drummer, and A. J. Boulay, violinist and director. The "Big Four" was featured at Crystal Palace twice a week. They played at dances as well, and one night in the week played free of charge at the theatre as a rehearsal. They got $1 a man for the second weekly appearance.

There were usually two shows in the afternoon and four at night, and all-day shows on Saturday. The Wonderland and The Crystal Palace were still vying with one another for the amusement trade, and to attract the customers occasionally ran vaudeville. But that proved much too expensive for the struggling theatres and they gave it up after several trials. Three-reelers were becoming fairly common by the time Mr. Whitham sold the Crystal Palace in 1919. It was in the latter years of his stay there that he ran the picture "Cinderella," hailed as one of the wonders of the day. It was advertised as the picture which took eight weeks to make, and cost the "terrific" sum of $20,000.

Fred Stanford Sang

For several years the singer at the Crystal Palace was Fred Stanford, who got the job because of his fine baritone voice. At that time the singer usually doubled in other jobs, among which was the lettering of the literature to advertise the show. The infant motion picture companies had not yet thought of elaborate publicity bureaus, and it was left to each theatre owner to arrange his own advertising.

By 1919 the Crystal Palace had installed electrically-operated projection machines and the days of hand cranking were over. Another forward step taken about this time was the installation of two projection machines, so the reels could be switched on in quick succession without a delay while the reel was changed.

Palace Theatre Built

Mr. Whitham sold the Crystal Palace in 1919 to Nelson Charlebois and Arthur St. Amand, but already had started the construction of the Palace Theatre on its present location. It had a seating capacity of 820, and had the latest in theatre equipment.

For some time there were three theatres operating in Cornwall; the Palace, the Crystal and the Wonderland. There was not enough trade for the three and the Crystal Palace went out of business first. The Wonderland continued in opposition until 1923, when Mr. Whitham took it over from the McDonald estate. It had a seating capacity of 440, and ran three days a week for about four years.

Vaudeville acts were back in favor in the mid-Twenties, and the Palace had them regularly. Tabloid shows were great favorites, and one of them, headed by Masha Pipick, ran for 26 solid weeks here.

Capitol Erected

The Wonderland was sold about 1927 to Walker Stores, and left the city with only one theatre. The opening of Courtaulds Rayon Mill proved the need of another, and in 1927 the property of Dr. A. A. Smith on Second street was purchased as the site.

At the time of the opening of the Palace theatre, the Palace Amusement Company was formed. It was headed by Mr. Whitham, with Clarene G. Markell, as secretary-treasurer. The board of directors was composed by Mr. Whitham and Mr. Markell; Ben Whitham, of Toronto; F. D. McLennan and G. D. Atkinson.

An old stone house on the Smith property, nearly 100 years old, was razed and the construction of the new theatre begun. The building was planned along the most modern lines of motion picture houses and incorporated several features rare in Canada at that time. The total cost of the building and equipment was about $250,000. It was one of the first theatres in Canada to have a dimmer arrangement for the auditorium lights, controlled from a single switch.

Talking Pictures

The Cornwall theatres were to the forefront when talking pictures hit the amusement world. The Capitol was the ninth or tenth theatre in Canada to have sound equipment, and was equipped with the best equipment that could be bought. At its opening the Capitol Theatre seated 1,321 persons, but later changes reduced the capacity to 1,224.

The opening of the Capitol and and installation marked two great stages in the growth of the Whitham enterprise, but there is another to be written. Plans have been completed for a new "Uptown" theatre, planned as a de luxe movie house which will show the finest of pictures. Construction will be started as soon as it is felt conditions warrant.

James Whitham was born in Haywood, East Lancashire, England, in 1858. He started to work in a cotton mill near his home at the age of eight, and came to this country in 1833 to continue his trade in Canada. He lived in Valleyfield four years, then came to Cornwall in 1887. It is Mr. Whitham's boast that in 43 years' service in cotton mills he was never out of a job.

Mr. Whitham was married at Burnley, Lancashire, to Miss Naomi Forties, in 1882, a year before he came to Canada. Mrs. Whitham died in 1925. His family consists of Mrs. C. G. Markell, Cornwall; A. Victor Whitham, assistant manager of the Palace Theatre; Mrs. Stanley Williams, of Cornwall; and George Whitham, Sarnia.

THE DEPARTMENT OF LABOUR

of the

DOMINION GOVERNMENT

Extends Sincere Greetings

for a

Merry Christmas

and

A Happy New Year

to the

MOTION PICTURE INDUSTRY OF CANADA

and desires to acknowledge with thanks the whole-hearted cooperation given the government during the year, with special reference to

Motion Picture Theatres Association of Ontario

Canadian Motion Picture War Services Committee

Motion Picture Distributors Association

DEPARTMENT OF LABOUR

DOMINION GOVERNMENT OTTAWA, CANADA

HUMPHREY MITCHELL,
Minister of Labor

A. MacNAMARA,
Deputy Minister of Labour

Empire Universal *Films Ltd.*

EXECUTIVES and STAFF

EXTEND

Sincerest Good Wishes For

A MERRY CHRISTMAS

GOOD HEALTH
HAPPINESS
and PROSPERITY

FOR THE

NEW YEAR

Canadian Distributors
REPUBLIC PICTURES
UNIVERSAL PICTURES
EAGLE-LION PICTURES

THE DOCUMENTARY

"HOPE the war's end won't stop the production of documentaries," Walter Winchell wrote recently. "Those short films pack more of a wallop than most million-dollar epics. The post-war world will contain many vital problems that documentaries can enlighten."

Winchell's observation reflects the fear of many that the most potent medium of instruction and inspiration in the world, motion pictures, will, with the return to what is regarded as normalcy lapse once again into plush doldrums.

Will the screen continue to serve and broaden the public conscience, so developed by the extraordinary events of these times, or will it reduce the present intellectual vitality by an almost complete return to escapist romances and artificial adventures? Such a course would be a national tragedy. Among the things which must not be allowed to happen again is the creation of an apathy towards great national and international problems.

Because of this apathy bewilderment rules in times of stress and the public imagination, not having been exposed to reality during periods of prosperity, is fair game for organized anti-social forces. It falls suddenly to the defenders of democracy to guard that public imagination from seizure by scoundrels and also to shape it to serve the ends of justice. The public imagination should be so conditioned at all times that all it should require for awakening to urgency is inspiration instead of frantic flogging.

If public imagination is to be once again slowly drugged by a constant succession of dramatic and literary material that has no relationship to reality, the same lack of mental preparation will become as apparent in the crises of the future as in those of the past.

That is not an unlikely prospect. The war has not been brought home to the people on this continent on the same scale as those on other continents—and among the people of this continent are those who made and still make the films for most of the world. They will continue to make those films when the war is over and they will feed the rest of the world ideas on an even greater scale than before. No doubt Russia and Britain will compete with them. Russian films, of course, have a greater degree of realism than any other. But the men who sit down to establish the future peace of the world will have evolved a set of ideas which represent a common point of view on many things.

The incorporation of these ideas in the so-called entertainment film on one hand and the continuance of the documentary on the other will be an intellectual safeguard for the world.

IT IS a peculiarity of the pre-war state of the motion picture that healthy, natural curiosity seemed to have been pushed aside to make way for artificially-conceived suspense as offered in fictional reels of celluloid. The most prominent questions in both the juvenile and adult mind are "How is it done?" and "What is it all about?" Those questions are applied constantly to the everyday things of life and it is quite possible to sell theatre tickets by answering them in interesting fashion on the screen. Attempts to do that won little encouragement before the war.

Instead of trading on this honest curiosity the makers of motion pictures, acting on the assumption that the work and ideas of the world are drab subjects, have turned out millions of feet of stuff which is as quickly forgotten as seen.

This indifference to the factual film is evidence that motion picture craftsmen, until recent years, had forgotten one of the prime truths of their craft—that man's chief concern is with his neighbor, his work, his life, his ideas.

The first films turned out by both Lumiere and Edison were short scenes dealing with people and events, a sort of mixture of newsreels and documentaries, and it was these that created the first public interest in motion pictures. This type of film occupied major interest for the first decade of motion picture.

Lumiere, in 1896, sent a cameraman around the world filming events for showings everywhere. Early Edison films were factual accounts of various activities. The first films made in Canada were scenics of the Rocky Mountains made under the sponsorship of the CPR.

Proof of this early supremacy of the documentary film is found in the list of titles of a typical film show in 1906—that of L. Ernest Ouimet's Ouimetoscope, a Montreal movie theatre.

According to the program, some of the titles were "Washerwoman and Chimney Sweep," "Niagara Falls in Winter," "Golden Gate Panorama." "Bath of the Sacred Elephant," "From Socialism to Nihilism." "The Czar," "Wolf Trap" and "Frog Fishing."

Today there are several fields of the factual film. We have newsreels and instructional films. That leaves certain specific tasks to the documentary—that of presenting events in the light of their relationship to the national interest and their bearing on the international scene.

And that is one of the most vital tasks in the history of the world.

THAT Canada today leads the world in the use of the documentary film is due to John Grierson, a man who never forgot the place of the factual film in the early history of the medium.

Grierson spent four years of the last war doing mine-sweeping chores and when the conflict was over went through Glasgow University on scholarships he

(Continued on Page 24)

What is the National Film Board *Designed to Do?*

From the National Film Board Act of May 2, 1939

"The commissioner in carrying out the duties imposed upon him by this act shall at all times be under and subject to the directions of the board and shall

(a) advise upon the making and distribution of national films designed to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts;

(b) coordinate national and departmental film activities in consultation with the board and the several departments and branches of government work;

(c) advise as to methods of securing quality, economy, efficiency and effective cooperation in the production, distribution and exhibition of government films;

(d) advise upon and approve production, distribution and exhibition contracts and agreements in connection with film activities of the several departments of the government and, in respect of these, act as intermediary between such departments and the bureau and between such departments and commercial films;

(e) advise upon all departmental expenditures in the production, distribution and exhibition of films;

(f) represent the board in its relations with commercial newsreel and non-commercial film organizations;

(g) advise as to the distribution of government films in other countries;

(h) coordinate and develop information services in connection with government film activities."

The Industry's Reaction

". . . We have from the first sought the co-operation of the Film Industry in Canada. I may say that, at the outset of the war, the Industry, like any good citizen, informed the Government that its power and strength were fully at the disposition of the State. That offer was made unanimously; and I know that offer was made earnestly and with a full sense of responsibility. We replied in effect: We thank you very much and there is a good deal of specific co-operation which the Film Industry can give. It will be sought in specific terms. But we also let it be understood that we did not wish to disturb the essential workings of the Industry as an instrument of entertainment."

John Grierson before a meeting of
The National Board of Review
in New York City

Season's
Greetings

from

PAUL MAYNARD

ALLIANCE FILMS

Season's Greetings

from the

Canadian Performing Right Society

•

BILTMORE THEATRES LTD.

TORONTO

The Manager and Staff of Imperial Bank of Canada, Dundas and Victoria Sts. Branch, Toronto, extend to all their friends the Season's Greetings and best wishes for the coming year.

Holiday
Best Wishes

KENVUE THEATRES, Ltd.

EXELSIOR THEATRES, Ltd.

KUM-C, J. Smith, Mgr.

KENWOOD, Gordon Cullen, Mgr.

BROCK, Jack Alexander, Mgr.

REVUE, Wm. Heinitz, Mgr.

PIX, R. Freeman, Mgr.

TO ALL
THEATRE MANAGERS
AND THEIR STAFFS

Holiday
Greetings

from

Tip Top Tailors

LTD.

"25" for Paramount

TWENTY-FIVE years is a long time in an industry only fifty years old. In September, 1944, Paramount Film Service, which is what the Canadian section of that great company is called, attained that period of entertainment service to the Dominion. The Canadian company is but five years younger than its senior and superior, Paramount Pictures, and was named Famous-Lasky Film Service at origin.

Today Gordon Lightstone presides over the Dominion destiny of Paramount in a building which reflects the continual progress of a company that has contributed much to making the motion picture the popular pastime of the people. And it is a tribute to its founder, Adolph Zukor, and the man who joined him early and is today its chief, Barney Balaban, that Paramount, in its twenty-fifth year here, has reached new heights in the world of the motion picture with "Going My Way" and "For Whom the Bell Tolls." For those and other films are not only evidence of their talent, faith and wisdom but a guarantee that the future of our great medium is assured.

Paramount actually started in a small shed which stands in the corner of its present space, which occupies 27 acres. There are 54 buildings within the studio boundaries and 3,200 persons earn a living there.

Canada's Paramount can take pride in the fact that it did its share to accomplish that progress.

THE first Canadian offices of of Paramount were opened at 208 Victoria street, Toronto, with George Weeks in charge. The company handled such product as Famous Players, Filmart, Cosmopolitan, Ince-Vance Productions, William DeMille specials, Realart Pictures, C. B. DeMille spectacles, James Cruze and Fred Niblo productions in its early days.

The stars of those days were Wallace Reid, Rudolph Valentino, Ethel Clayton, Agnes Ayres, Thomas Meighan, Bebe Daniels, Fatty Arbuckle, Gloria Swanson, Dorothy Dalton, William S. Hart, Dorothy Gish, Sid Chaplin, Jack Holt, Betty Compson, Pola Negri, Mary Miles Minter, Wanda Hawley, Alice Brady and Marion Davies.

Best Wishes

ELGIN, OTTAWA

S. McMANUS, Mgr.

Paramount lads at their annual sales meeting. Front row, left to right—Oscar Morgan, short subjects manager; Gordon Lightstone, Canadian general manager; Charles M. Reagan, general manager of distribution; and Robert M. Gillham, director of advertising and publicity. Morgan, Reagan and Gillham are from the USA head office.

Back row, left to right: Jack Hunter, Toronto; Dave Brickman, Winnipeg; Bill Kelly, Calgary; Russell Simpson, Vancouver; Pat Hogan, St. John; Tom Dowbiggen, Montreal.

They knew then that names not only make news for newspapers, they also make money for exhibitors. Paramount's crop of stars has always been abundant, rich and ripe. It is that way today. Bob Hope, for example. His prominence is a tribute to the company's sagacity. And witness the costly campaign to establish Diana Lynn in the public mind as a star and at the boxoffice as a bonanza.

It is part of a money-sure policy.

GEORGE WEEKS was followed by Bill Bach as general manager in Canada. Then came Jerry Akers, and Phil Reisman. The latter is now with RKO.

Shortly after the Canadian company was established in 1919, branches were opened in Vancouver, Calgary, Winnipeg, Montreal and St. John. In 1930 Famous-Lasky Film Service became Paramount Film Service.

The history of Paramount in Canada cannot be recorded without taking note of the part Morris Milligan, now an exhibitor, played in it. Milligan opened the Calgary office in 1919. In 1925 he became general manager, a post which he retained for fifteen years. These were the big years of development in the Canadian film field.

Oldest in point of service is Leo Haag, office manager, who came into the Famous-Lasky setup from the United States. W. J. (Bill) O'Neil is next. He joined as Canadian auditor and is today secretary-treasurer.

Charles Doerr has been supervisor of the revising room for many years. In 1922 Hugh Q. Burns took over his present post, that of adsales manager.

Jack Hunter started in the Toronto office in 1923 as a salesman and is now Ontario manager.

William O. Kelly, Calgary branch manager, started there as a shipper.

Pat Hogan, St. John manager, was a salesman in Toronto.

Tom Dowbiggen, Montreal manager, was a salesman in that office.

Dave Brickman, Winnipeg manager, began in the adsales department of that office.

Russell Simpson, Vancouver manager, also started in the Winnipeg adsales.

Win Barron became Canadian promotion representative several years ago. In 1943 he became the voice of Paramount's Canadian newsreel.

It would seem that the boys like their company, for they have stayed with it for a long time and they have kept pace in progress with that of Paramount.

Del Goodman came in take charge of Canada for Paramount a while after Milligan left. Del was only pinch-hitting but he was liked here and when he left the industry gave a dinner in his honor.

In June, 1942, Gordon Lightstone, then sales manager of Regal Films, which handled MGM in Canada, was appointed general manager to replace Goodman. He has done a magnificent job and enjoys the confidence of his staff and the friendship of the industry.

SOME of the milestones of Paramount's great journey have been The Miracle Man (1919), Humoresque (1920), The Sheik (1921), Blood and Sand (1922), When Knighthood Was in Flower (1923), The Covered Wagon (1924), The Ten Commandments (1925), We're In the Navy Now (1926), Beau Geste (1927), Speedy (1928), Wings (1929), The Love Parade (1930), The Smiling Lieutenant (1931), Dr. Jekyll and Mr. Hyde (1932), I'm No Angel (1933), Belle of the Nineties (1934), Lives of a Bengal Lancer (1935), Trail of the Lonesome Pine (1936), The Plainsman (1937), The Buccaneer (1938), Beau Geste (1939), Northwest Mounted Police (1940), Louisiana Purchase (1941), Reap the Wild Wind (1942), Star Spangled Rhythm (1943) and Going My Way (1944).

Paramount's anniversary output will be subtly in the box-office tradition.

Congratulations to everyone at Paramount.

Season's Greetings

J. JOHN SHULMAN & CO.

Chartered Accountants

TORONTO

BILL COVERT
Negotiator

WILLIAM P. COVERT

THE boys in the booths are the quietest and least apparent members of any theatre staff. So they have a man to speak their piece. His name is William P. Covert. Bill has been talking up for them for many a year now in satisfactory fashion to all concerned. Even the theatre owners.

It was nine years after Edison unveiled his new-fangled gadget for throwing animated photographs on a screen when sixteen-year-old Master Covert, a printer's devil earning three dollars per week and apprenticed as a member of the International Typographical Union, abandoned that ancient means of communication for the riches offered by the newest. For six dollars a week young Covert went to work in John Griffin's Lyceum Theatre in Toronto.

A lot of footage has run through the machine since those pioneer days when the projection device was fastened to a table and the film emptied into a bag or box for rewinding later.

The projectionist was more than a human appendage to a machine then. He had to be something of an actor too. Films were poorly edited and there were few sub-titles. Patrons had paid a high price for their entertainment—five cents for a reel with four subjects and the privilege of hearing an illustrated song—and they were entitled to know what those people were so excited about on the screen.

So the operator would describe the celluloid goings-on as they developed and he composed his own commentary as he went along. Bill remembers shouting that "the villains have placed the girl on the tracks and the train is liable to grind her to pieces if she isn't saved in time" and so on. That film was "The Great Train Robbery," of course. The folks were used to these noises coming from behind them but they were still not used to films. In "The Great Train Robbery" the screen suddenly filled with the front of the onrushing train and members of the audience made a break to get out of the way of the horrible monster.

"Now don't get excited," Bill used to shout at them. "It's only a moving picture."

The projectionist, under those conditions, had to be an unacademic authority on all things. Once Bill described a man as "staggering across the desert in 125 degrees of heat," only to have it pointed out afterwards that human life couldn't survive in it. There was a picture in which Kit Carson killed eleven Seminole Indians and Bill informed the audience at every show that these were the last of that tribe. Not until some years ago did he learn that they are still well represented on this vale of commerce and doing a thriving business with tourists in Florida.

BILL Covert, having escaped being a tramp printer, became a tramp projectionist. Well, not exactly. He stayed with John Griffin's collection of high-class names for a year. Griffin, a circus man with Barnum & Bailley for 21 years, had knocked out store fronts and put theatre exteriors in their place. He borrowed New York's famed titles for them—Trocadero, etc.—and set up a Toronto movie circuit.

At that time the Bennett Theatrical Enterprises, with headquarters in London, Ontario, had from twelve to fifteen houses across Canada, some of them devoted entirely to films. George F. Driscoll, the general manager, later active in the Trans-Canada circuit, made Covert chief projectionist, swinging around the circuit and handling the projection at the opening of new houses. The Bennett people were ambitious. Covert had been ordered to go to Jamaica to open their house there but the death of Bennett changed that.

The Trans-Canada circuit, incidentally, bought the theatre interests of the late Ambrose J. Small for one million dollars and the cheque for that amount has figured in imaginative writers' accounts of his still-unsolved disappearance. Trans-Canada eventually faded out.

Bill worked for the Bennett people for a couple of years, then went from St. John to Wiarton, Ontario, where he worked for a Buffalo fellow who had set up one of the town's three houses. After about a year he came back to work where he had started out, the Crystal Palace, formerly the Lyceum, which had been taken over by L. J. Applegath.

WHEN the idea of a projectionists union came up in 1909, it was not exactly cheered by the theatre owners. The boys were for it, however, and with good reason. They were spending half their lives at the machine a half day at a time. Covert started at 10 a.m. and worked through until 11 p.m. on four of the six days and had two nights off. And in none of your modern, safe and comfortable projection booths. Six dollars per week for a ten-hour day was the usual condition.

His union activity cost him his job and there was a while when he couldn't get work. At the end of 1910 Bill became the projectionist at a new and classy house called the U Kum, which was built by George Perry, a printer, and Joe Barrett. He worked there until he became the business agent of the union.

Covert was instrumental in the formation of Local 173, which was obligated and chartered by the IATSE on November 17, 1909. There were twenty-two members then. Recognition was won through a general strike in 1912. At the same time the boys won their battle for government inspection and safety control and succeeded in having the late Bob Newman appointed as chief inspector.

All contracts and conditions are established through friendly negotiation and arbitration ever since the union signed its first contract in 1917. Members receive sick benefits and $2,000 blanket insurance. The winning of overtime was considerable of a triumph. And today that membership of twenty-two has jumped to 230.

"We enjoy the finest possible friendship and cooperation with our employers," says Bill.

BILL COVERT, after so many years of service, is known at home and across the line as an honest, hard-working, friendly and fearless representative. He learned how not to be afraid in early days of organization, for nine months elapsed between the the organization meeting and the issuance of an IATSE charter—and Bill couldn't get a job during that time.

He started out as chairman of the Board of Trustees, became vice-president and was elected president for 1917. But in the middle of his first presidential term he was yanked out of office to become business manager and first official organizer.

In 1918 Bill Covert became an IATSE vice-president and he has been one ever since. But in 1918 he was seventh vice-president and today he is second v.-p. and one of the senior officials.

His long service to Labor hasn't been confined to his own field. For twenty-two years he has been a director of the Labor Temple and for thirty-two years he has been a delegate to the Toronto and District Trade and Labor Council. He has been chairman of its Legislative Committee.

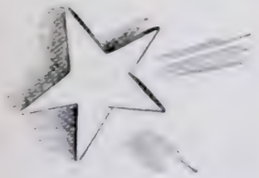
Bill has been going along quietly these many years, doing the best he can to keep peace in the industry—but not at any price. He has kept his nose out of politics, a good thing for a good negotiator. And he doesn't drink or smoke. You couldn't in those hazardous projection traps of other days and so he never got started on those habits. He loves fishing. It might be mentioned while referring to personal matters that he has two sons and two sons-in-law in the armed forces.

Bill Covert isn't worried about television — the theatre industry will control it when it comes, he says. He thinks that there is a great future for the motion picture industry in Canada. Helping that future become great will be the projectionists, whose work is the heart of the theatre industry. They have a pride in their craft and a great sense of responsibility. Their organization is a guarantee of sound and skilled workers. No exhibitor whose business has become adjusted to union conditions ever wants to return to the haphazard old days.

The right to collective bargaining has come into its own in recent years—after many years of struggle. The worker who benefits from it owes a nod of approval to the Bill Covert type, whose youth was devoted to establishing the worker's rights. The employer whose labor problem has been solved by collective bargaining should also be grateful to these same men.

Employer and employee hold Bill Covert, moving picture and labor pioneer, in the highest regard.

PLAZA THEATRE
Tilbury, Ont.



Season's
Greetings

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To All Friends

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Hanson 16 MM. Movies Limited
H. T. Long, General Manager

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Greetings

**SUPERIOR
THEATRES**

Jules Laine

Ben Garson

Season's Greetings
CAPITOL THEATRE
Cobourg, Ont.

★

GREETINGS
from
CHARLES ROTENBERG
Customs Broker

Christmas
Greetings

•

**COLEMAN
ELECTRIC
CO.**

•

258 Victoria Street
TORONTO

Season's Greetings

FROM

CHARLES A. BOCHNER

Canadian Theatre Chair Co.
TORONTO

**TO THE
INDUSTRY**

Best Wishes
for the
Coming Year

★

IATSE

***Toronto Local
(173)***

***Moving Picture
Projectionists***

Our Earthbound Education

By V. C. ARNSPIGER

Vice-President of
Encyclopaedia Britannica Films, Inc.

WE stand at the threshold of a new world. We are the last earthbound generation, and yet we are forced to accept responsibility for teaching the first generation with wings.

This responsibility must be assumed by every agency entrusted with the job of preparing instructional materials of any type for schools. The newest medium of communication which has been adapted to education is the instructional film. This medium, because of its unique ability to escape from the geographic and temporal limitations usually imposed upon other types of instructional material, will assume unusual responsibility for teaching about the new air age. Inasmuch as the implications of this new era are not too clear, the job of telling the truth will be a difficult one.

But the truth must be told. It is much easier for us adults to withhold the truth, the whole truth and nothing but the truth until the child grows up to find it out for himself; the truth not only about the new air age, but about war, about politics, about disease. But what are the effects of such a policy upon the youth of our nation? Disillusionment—when he finds that everyone will not fly to Melbourne every other Saturday; that justice is not always dealt out impartially; that hard work, honesty and devotion to an ideal will not always be rewarded by success and happiness; that many of the "lessons" he learned in school are really "old wives' tales" passed down to him by adults whose vision has been befogged by muddled thinking and whose prejudices have been accepted as truth.

If we are to be free men, we must learn to educate for freedom. The most significant statement that has come down to us in the past has been that "Truth shall make ye free,"—not the part of the truth that serves the ends of personal interests. The truth is more than the specific facts, which, standing alone, seem to prove a preconceived point of view, be it the point of view of the manufacturers of airplanes or of tooth pastes.

Authentic data in and of themselves are not the whole truth. Hitler and Goering had at hand the same facts about air transportation that are available to us, but the possession of these facts alone did not free the German people. Truth implies not only the facts, but the true relationships among them. As applied to the new air age, we must be responsible for training our youth in the formulation of generalizations which are the tools with which they will think about their world.

The most important single question that can be asked about an instructional film dealing with the air age is: Does it tell the truth? If the answer is yes, we shall have gone a long way toward freeing our youth from many of the misconceptions which have interfered with this generation's ability to cope with its problems. Authentic films on the new world created by the airplane will clear our vision and enable us to cut through at least one kind of underbrush which has restricted education for freedom since man first walked upon the earth.

We cannot, of course, presume to present in a single picture or even a series, all that man knows about the effect of the airplane upon our culture. We must, however, present at least those facts which have an important bearing upon the achievement of our social goals.

No formal classification of subject matter is adequate to the job of preparing youth to live in an environment of constant change—in a world community whose complexity is beyond the comprehension of all but a few of our population.

The pygmy youth can participate on fairly even terms in his community because of its relative simplicity—not so with our youth of today living in a technological society only a few hours by plane from any city on earth.

For the first time in the history of the world, however, education has available for its use a medium of communication which makes it possible to carry on large-scale instruction which can do for the citizens of the nation, the super-region, and the world what the members of the self-sufficient neighborhood could do for themselves in an earlier day.

Here we have a medium of communication which will enable us to reduce to simplest terms those concepts and ideas out of which the tools of thinking can grow—tools of thinking which are authentic because they have a basis of scientific fact and reliable data, and it is only through the application of these keen-edged tools for thinking that men everywhere may be taught to live as free men.

Season's Greetings

SOVEREIGN FILM DISTRIBUTORS Ltd.

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EVERY TYPE OF ENTERTAINMENT IN THE 16 MM. FIELD

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Best Wishes

RAOUL AUERBACH

Greetings

JOE COHEN

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BROADVIEW THEATRE

Toronto

SHE'S THE SOMETHING IN.....

VIVIAN BLAINE, The Cherry Blonde

Carmen Miranda
Michael O'Shea
Vivian Blaine
(The Cherry Blonde)

Something For The Boys

in Technicolor

Phil Silvers ☆ Sheila Ryan
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Lewis Seiler ☆ Irving Starr
Produced by

Screen Play by Robert Ellis, Helen Logan and Frank Gabrielson • Based on the Musical Comedy Book by Herbert and Dorothy Fields • Cole Porter Songs • Music and Lyrics New Songs by Jimmy McHugh and Harold Adamson • Dances Staged and Directed by Nick Castle

REALLY SOMETHING IN LOVE, LAUGHTER AND LYRICS! FROM 20th CENTURY-FOX THE COMPANY THAT MADE "WILSON"

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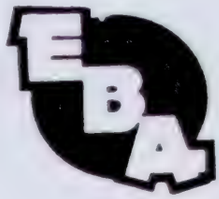

Season's Greetings

★

Exhibitor's Booking Association

TORONTO

BEST WISHES

★

INTER THEATRE SERVICES Ltd.

TORONTO

Greetings

•

TO ALL MY FRIENDS
IN THE INDUSTRY

JOHNNY COHN

★

Merry
Christmas
and a
Happy
New Year

PICTORIAL DISPLAY

ARTKINO PICTURES CANADA LIMITED

Best Wishes for the Coming Season

Compliments of
the Season

THE PEERLESS PRINTING CO.

Printers, Stationers & Office Supplies

M. NIDERMAN, Prop.

182 Spadina Ave., Toronto

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Best
Wishes

★

from

SAM ULSTER

To: Our Friends

..... in the moving picture industry, we are again pleased to have this privilege of extending Yuletide Greetings. We send to you all our Sincere Good Wishes both for Christmas and the year to come.

From

Canadian National Carbon Co. Limited

Halifax **Montreal** **TORONTO** **Winnipeg** **Vancouver**

Merry Christmas
and a
Happy New Year!

National Council of Independent Exhibitors of Canada

A. J. Mason, Pres.
B. Freedman, Treas.

Independent Motion Picture Exhibitors of Ontario

B. Freedman, Pres.
H. Romberg, Sec.

It'll Be Good to Know

"There comes a time in every man's life," a smart fellow once said, "when he must have fifty dollars."

True, all too true. Many are lucky enough to have faced that crisis in their younger days. Many feel today that they will never have their turn at facing it. Many feel that, having faced it once, they will never have to face it again.

Commenting on the uncertainty of things, another smart fellow said "That's what makes horse racing." The thing which makes horse racing—uncertainty—is what makes life what it is. Deep in the most placid soul is an instinctive nervousness that things will take a turn.

So don't bet on yourself. "It's a long lane," a third smart guy observed, "which has no ash barrels."

Canadian Picture Pioneers, having been through so much life, know all the foregoing and are trying to establish a benevolent fund to help a fellow out of a tight spot. You will probably be asked to contribute.

The idea that a person who needs that fifty dollars—for the sake of argument—can get it is a heart-warming one generally and encouraging personally.

(I found that item too short to fill the space. It's just as well. On reading it over I find that it is stated that the benevolent fund is a Pioneer's project. It isn't any longer but is now being sponsored by the entire Canadian motion picture industry and its benefits will be just that broad. You'd better give a little if you figure to stay in this business. And who doesn't?)

Season's Greetings

To Our Many Friends

IN THE MOTION PICTURE INDUSTRY

CHARLIE CASHMAN

PHOTO ENGRAVERS & ELECTROTYPERS, LTD.

Toronto

Season's Greetings

FILM LABORATORIES Of Canada Ltd.

ARTHUR GOTTLIEB

A HAPPY XMAS
HEALTH AND PROSPERITY
FOR 1945
•
L. W. PAYNE
CAPITOL THEATRE
Listowell, Ont.

★

Abe Polakoff

Lou Polakoff

★

Season's Greetings
JOE ROSENFELD
of
Rosenfeld & Allen
21 DUNDAS SQUARE
Toronto

THE DOCUMENTARY

(Continued from Page 13)

had won before enlisting. He came to this continent on a three-year travelling Research Fellowship from Durham University. For a while he worked in Hollywood and in 1927 he returned to England. He was soon given a free hand in organizing the film branch of the Empire Marketing Board.

It was Grierson who introduced the term, "Documentary Film." Having been exposed to a fine mixture of academic theory and day-to-day reality, his films for the Empire Marketing Board and those which followed when he shifted to private industries were so grounded in truth and so interesting that they established a permanent place for that type of article.

Grierson came to this country at the invitation of the government in order to determine the possibilities of documentaries here. He made a report and moved to Australia to do similar work. He returned here just before the war to advise the Motion Picture Bureau on the making of documentaries. The press of events caused the government to invite him to stay and make them himself.

What followed when the war broke out is proof that Grierson's theories about the power of the documentary were right. His films were probably the greatest factor in spreading national understanding of the situation in which Canada found itself. Many of them were borrowed by other countries, among which was the USA, for the enlightenment of their citizens.

Grierson's realization of the scope of the documentary film is shown by this quotation from his "The Course of Realism," a chapter in "Footnotes to the Film," a compilation edited by Charles Davy and issued by Lovat Dickson Limited (London) in 1937:

"We noted the conclusion of such men as Walter Lippman, that because the citizen, under modern conditions, could not know everything about everything all the time, democratic citizenship was therefore impossible. We set to thinking how a dramatic apprehension of the modern scene might solve the problem, and we turned to the new wide-reaching instruments of radio and cinema as necessary instruments in both the practice of government and the enjoyment of citizenship."

At the time that was written it was little more than be a worthy aim. Two years later Grierson, in Canada, was forced to prove his worth overnight. To a country bewildered by war he quickly presented information that set every section of it discussing the same thing at the same time. His documentaries helped crystalize public opinion and quicken the national resolve to defend democracy no matter where.

WHAT of the National Film Board and the work of John Grierson when the war is over?

"After the war Britain is going into the international film field; so is Canada, now shed of any colonial outlook," he told members of the Motion Picture Theatres Association of Ontario recently. "As one of the 'middle nations' after the 'Big Four,' Canada will have a great part to play in world rehabilitation in the five years to follow the peace. This country must have a requisite share of World and Empire screen space."

The National Film Board wagon, then, is hitched to Canada's rising star. Grierson, the right man in the right place when the last crisis came to Canada, will be serving in the same excellent way as we challenge the future. He has developed a vast non-theatrical field of exhibition and his requests for commercial playing time are modest in comparison.

The commercial exhibition industry of Canada will no doubt recognize the great value of the documentary film in helping prepare Canada to take its place among the leading nations of the world. That great medium must not again be allowed to fade almost out of sight.

Levy Heads Winnipeg Film Board of Trade

A. G. Levy, Regal, was elected president of the Winnipeg Film Board of Trade and J. H. Huber, 20th Century-Fox, vice-president. Joint fire marshalls are G. A. Mathews, Warner Brothers, and A. Feinstein, United Artists.

The Best for the Coming Year
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COMPANY LIMITED
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FRED TREBILCOCK AND THE STAFF OF SHEA'S THEATRE
TORONTO

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Season's Greetings from Toronto's Loveliest Theatre
THE MIDTOWN
AL PERLY
Manager

★

WITH EVERY BEST WISH ALWAYS
Ernie Smithies
CAPITOL THEATRE
Kingston

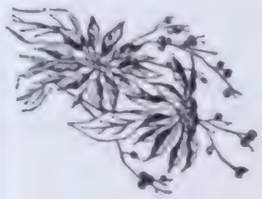
Christmas Greetings

FROM THE
STAFF OF

COLUMBIA PICTURES

CANADA

LOUIS ROSENFELD



Season's Greetings

TO THE TRADE

B & F
Theatres Ltd.

★

SAM FINE SAM BLOOM

Season's Best Wishes

★

Johnny Poole and the staff of

PARAMOUNT
POSTER SERVICE

and

METRO DISPLAY Co.

243 CHURCH STREET
TORONTO

Extending to All Exhibitors
Every Good Wish for the
Holiday Season

MICROFILM-MICROSTAT LIMITED
431 YONGE STREET TORONTO

The News Roundup

From CANADIAN FILM WEEKLY

— 1943-44 —

LEO M. DEVANEY

RKO general manager in Canada, he succeeded the late James P. O'Loghlin as president of the Canadian Motion Picture Distributors Association.

1943
DECEMBER

DECEMBER 22 — Jerry Shea, veteran theatre operator, passes in Toronto.

DECEMBER 29 — Theatre men feel that the monthly paper ration of 25 pounds is too severe.

P. D. Egan succeeds Roy Chown as president of the Calgary Motion Picture Exhibitors Association.

B & L Theatres acquire the Roseland and Academy theatres, New Glasgow, Nova Scotia, from the veteran showman, Norman W. Mason, who retires.

First-run houses in larger cities are having advertising space restricted by newspapers.

1944
JANUARY

JANUARY 5—Paper administrator revises application of regulations to theatres to allow wider use of poundage, heralds, one-sheets, etc., being okayed.

Clair Hague re-elected president of Canadian Picture Pioneers and Syd B. Taube becomes vice-president.

Steve McManus heads Ottawa division of Motion Picture Theatres Association of Ontario.

JANUARY 12—USA film distributors begin to worry about J. Arthur Rank's plans and are warned by Harold Hopper, government motion picture chief, that they would face a post-war battle to retain international markets.

Leo M. Devaney, RKO general manager in Canada, succeeds the late James P. O'Loghlin as president of the Canadian Motion Picture Distributors Association.

JANUARY 19 — Ben Freedman re-elected president of the Independent Motion Picture Exhibitors Association of Ontario.

R. G. McMullen withdraws as director of Theatre and Film Section, WPTB, but remains as adviser to M. W. McCutcheon, administrator of services, on industry matters.

John Grierson relinquishes his post as general manager of the War Information Board to confine his activities to the National Film Board.

JANUARY 26—David H. Coplan, general manager of United Artists in Canada, is appointed managing director for Great Britain, succeeding E. H. (Teddy) Carr, who left to join J. Arthur Rank's growing organization. He was succeeded in Canada by A. J. Jeffery.

Toronto City Council warns theatres about overcrowding.

FEBRUARY

FEBRUARY 2—Film Committee of the National Council for Soviet - Canadian Friendship meets in Toronto.

Copyright Appeal Board postpones decision in appeal of Musical Protective Association against annual increase of royalties by entry of American Performing Right Society into Canadian field as competitor of Canadian Performing Right Society, Ascap representative.

First yearly report of the Royal Canadian Naval Film Society shows that average attendance weekly on seagoing circuit is 27,000 weekly.

FEBRUARY 9—All-round conference between Indies, circuits and exchanges on trade practices yields no concrete result.

S. A. Doane appointed chairman of the Nova Scotia Board of Censors, succeeding the late C. H. Bennett.

Kent Theatres, Limited, Montreal, is refused interim injunction which would prevent showing of "Watch on the Rhine," Warner feature, by Snowden Theatre, United Amusements unit. Kent claims priority.

Famous Players buys out its partner in the Strand, Vancouver, W. K. Dewers.

Theatre inspectors and censors two-day meet in Montreal. Revisions made in theatre safety regulations for Ontario.

FEBRUARY 16—Kent Theatres wins second try for injunction against prior run of Warner product by Snowden, Montreal.

Verdun Theatre, Verdun, Quebec, charged with violating law banning admission of persons under 16, challenges provincial jurisdiction and claims it should be federal responsibility.

Projectionists kick at condition of film.

FEBRUARY 23 — Standard theatre operators protest to Ottawa against type of theatres which pay no amusement tax.

Theatres join in Red Cross Drive under Col. Cooper, appointed theatre chairman by Canadian Motion Picture War Services Committee.

Obituaries: Edgar Selwyn, New York; James R. Joy, Toronto; Harry Keele, NFB, Toronto.

MARCH

MARCH 1—Draft drawn up in Toronto by Working Committee for Conciliation boards on national scale.

Arthur W. Kelley, head of Eagle-Lion Distributors, new J. A. Rank structure aimed at USA distribution, announces that 31 new exchanges will be opened and eight films produced in partnership with Hollywood film makers.

N. A. Taylor and associates acquire stock interest in PRC of Canada.

MARCH 8—Controller of Construction, Department of Munitions and Supplies, raises repair limit from $500 to $1,500.

Increased amount of paper allowed.

MARCH 15—Greer Garson wins both boxoffice and film critics' poll in annual Ten Bests of Canadian Film Weekly. Exhibitors pick "Yankee Doodle Dandy" as year's best BO film, while critics select "In Which We Serve" as best picture.

"Casablanca" wins annual Hollywood Academy Award as year's best film and Jennifer Jones wins Oscar for acting performance in "Song of Bernadette."

Copyright Appeal Board fixes music royalties at same rate.

Theatres further fete drive.

MARCH 22—Court rules that priority battle between Kent and Snowden, Montreal, is outside the jurisdiction of the WPTB.

Hon. J. Earl Lawson, K.C., and George Beeston elected to boards of directors of Odeon Theatres and Empire-Universal.

Report from Britain says J. Arthur Rank may use prefabricated theatres for quick return of exhibition to post-war Europe.

MARCH 29—Kent vs. Warners and United Amusements resumes in Montreal courts. Kent Theatres claims that Warners and United Amusements are an illegal combine under the Criminal Code. Hearing proceeds on claim of interlocutory injunction.

One-man booths in small Alberta situations under new regulations.

Several theatres fined for breach of excise law.

British correspondent describes USA as "graveyard of British films."

DAVID H. COPLAN

Appointed managing director of Great Britain for United Artists, he was succeeded by A. J. Jeffrey, Ontario branch manager, as Canadian general manager.

(Continued on Following Pages)

Roundup
OF THE NEWS

WOLFE COHEN
Now of Warner Bros. Foreign department, he was Canadian division chief for that company.

APRIL

APRIL 5—Col. John A. Cooper resigns as chairman of the directorate of the Canadian Motion Picture Distributors Association after 23 years and Ed Wells, executive secretary, assumes duties.

Many post-war theatre sites being purchased.

Odeon Theatres and FPCC bid against each other for Hamilton United Theatres, Limited.

Mayor Renault of Montreal denounces movies after two boys kill policeman.

APRIL 12—Shareholders of Hamilton United Theatres, Limited, vote to accept Odeon bid and FPCC protests legality of sale.

Regina Motion Picture Exhibitors Association formed with J. D. Watson as chairman.

House of Commons debates contents of National Film Board reels.

APRIL 19—Theatre men work for Sixth Victory Loan.

"Jake" Macklin, head booker of Regal Montreal branch, passes at 45.

Cosmopolitan Films changes name to Artkino.

Charles H. Reagan succeeds Neil Agnew as general manager of distribution for Paramount.

Oscar Hanson takes over Esquire Films from Empire-Universal for distribution of British films.

Rene Daignault, manager of Amherst Theatre, Montreal, passes.

Fight developing between movie and radio interests over Television control.

MAY

MAY 3—P. D. Egan heads Canadian Picture Pioneers, Calgary branch.

MAY 10—Famous Players loses motion seeking extension of injunction restraining Hamilton United from disposing of essets to Odeon.

Agreement grows on Conciliation.

Famous Players announces ambitious post-war plans.

MAY 17—Controversy over movies and juvenile deliquency grows, with a number of papers defending industry.

Copyright Appeal Board grants permission to American Performing Right Society to collect music royalties from theatres.

Annual report of O. J. Silverthorne, chairman of Ontario censorship and theatre inspection branch, states that 78 of 1,891 films were altered in 1943.

MAY 24—National Film Board is debated at length in house and it is revealed that rentals amounted to $123,000 during 1943 and the total of films produced was 2,503.

Canadian Picture Pioneers membership approaches 300.

Canadian charities received $25,000 from RKO as share of returns for "Forever and a Day," made by British actors in Hollywood.

Hanson loses Paramount 16 mm. to General Films.

WPTB lifts restrictions on moving offices or adding to floor space.

MAY 31—Theatres help CWAC recruiting drive.

John Anderson, chief inspector for Saskatchewan theatres, retires at 73.

Montreal judge exonerates movies in case of two youths charged with killing a policeman.

Twentieth Century-Fox and J. Arthur Rank sign production-distribution deal.

JUNE

JUNE 7—Colin Danson, Maritimes exhibitor, passes.

I. H. Allen leaves Montreal branch of Monogram to handle Esquire Films in Toronto.

Freeman Skinner, Orpheus, Halifax, wins first prize in Nova Scotia Victory Loan scrap book contest.

JUNE 14—Survey for 1943 of Canadian theatres by Dominion Bureau of Statistics shows business up 12 per cent; receipts up 13 per cent; 19 new theatres.

Special Committee on Radio Broadcasting talks Television, controlled by CBC in Canada.

Barney Balaban attends Famous Players' eastern convention at Niagara Falls.

WPTB permits closed theatres to reopen.

PAUL L. NATHANSON
Head of Odeon Theatres of Canada, who entered into a partnership deal for that circuit with J. Arthur Rank of Great Britain.

J. ARTHUR RANK
Britain's leading film figure, who is reclaiming that country's place in the industry sun. A branch of his Eagle-Lion has been opened in Canada.

RALPH H. CLARK
He succeeded Wolfe Cohen in Canada for Warner Bros. He came from head office, New York.

Theatres help organize Farm Commando brigades.

William Trudell, Capitol, London, wins Ontario Scrap Book contest and T. C. Soucie, Alexander, Rouyn, wins in Quebec.

JUNE 21 — Trade celebrates MGM's 20th birthday.

Kent Theatres wins injunction in Montreal, and has priority over Snowden, United Amusements unit, for Warner product.

Authority over Ontario public halls removed from Theatre Inspection branch and placed locally.

JUNE 29—Pix Social Force, declares Jack Warner.

Rank Good Ally, says Skouras.

Pioneers honor Jules Bernstein for 30 years of management at Loew's, Toronto.

JULY

JULY 5—Paramount convenes in Toronto.

Lloyd Mills becomes manager of Toronto branch of PRC.

Toronto Board of Police Commissioners refuse to cancel licence of Casino Theatre, Toronto, charged with questionable burlesque performances.

Leon Schlesinger, one-time manager of a Toronto theatre, sells his Merrie Melodies cartoon company to Warners.

Musicians Union holds up showing of NFB film made at Manitoba Music Festival because non-union pianist used without standby union man.

JULY 12 — Interim injunction granted Kent Theatres against Warners in Montreal priority dispute is suspended by judgment of Quebec Appeal Court.

Move made to organize Toronto exchange workers into union.

To All
Exhibitors

SEASON'S
BEST WISHES

★

FOTO-NITE
Amateur
SHOWS LTD.

PETER BARNES
President

Christmas Greetings
HARRY LESTER

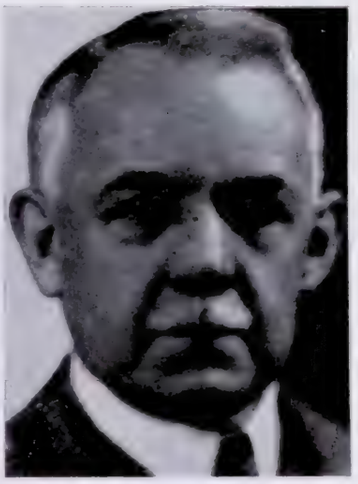
1909 — 1944
35 years in
BRANTFORD

To All
My Friends
in
The Show
Business

I Wish
Heartiest
Season's
Greetings

ERNIE
MOULE

Roundup
OF THE NEWS



COL. JOHN A. COOPER
He resigned as chairman of the board of the Canadian Motion Picture Distributors Association after 23 years.

William P. Covert, Canadian organizer, IATSE, is re-elected international second vice-president.

JULY 19—T. C. Soucie, Alexander Theatre, Rouyn, Quebec, wins national award of Motion Picture War Services Committee for best scrap book in Sixth Victory Loan; second prize to Freeman Skinner, Orpheus, Halifax; third prize to William K. Trudell, Capitol, London, Ontario.

A. J. Mason, chairman of National Council of Independents, condemns "supersalesmanship" in letter to WPTB.

Republic convention held in Montreal and James P. Grainger, president, honored at dinner.

Show seat quota raised ten per cent by Controller of Construction.

JULY 26—Bingo halls are fire traps, says fire chief at investigation of Hamilton dance hall fire which cost seven lives.

M. S. Rennie becomes chief purchasing agent of National Film Board.

Vitagraph name dropped in Canada and replaced by Warner Bros.

AUGUST

AUGUST 2—Empire - Universal annual convention in Montreal.

John Davis, managing director of Odeon Theatres of Great Britain, in Canada surveying exhibition and distribution for J. Arthur Rank.

Ed English heads Quebec Pioneers.

House of Commons grants National Film Board $678,806 budget for 1945.

John Grierson suggests production of Canadian features in Montreal or Hollywood.

Ben Cronk leaves United Artists to take charge of exploitation for Empire-Universal.

AUGUST 9—Jack L. Warner and stars who participated in making of "Shining Future," Sixth Victory Loan short, honored with plaques from War Finance Committee.

Joseph Marks, veteran exhibitor, passes in Perth, Ontario.

Erection of film studios by private company planned in British Columbia.

AUGUST 16—Sixteen mm. exhibition and distribution shows great gain for 1942, receipts that year, according to Dominion Bureau of Statistics, being $164,109 as compared with $131,267 in 1941.

Theatres and circuits discuss pension plan for employees.

J. R. Croft succeeds M. W. McCutcheon as administrator of services for WPTB and takes over movie controls.

Chains prepare for armistice day.

Famous Players, Twentieth Century Theatres and Biltmore Theatres announce post-war houses for downtown Toronto.

ED. H. WELLS
Executive secretary of the Canadian Motion Picture Distributors Association, who assumed the duties formerly handled by Col. John A. Cooper.

★

Firestone
Theatre
Enterprises

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SAM FIRESTONE

HARRY FIRESTONE

Best Wishes
WALTER HELM
AVON

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PEERLESS
FILMS
LTD.

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JACK ROHER

TWINEX CENTURY THEATRES CORPORATION Ltd.

TORONTO

"TAKE IT OFF, LEO WE KNOW YOU!"

— and to all — a Happy New Year

MGM

SEASON'S GREETINGS

Sincere Good Wishes and Health, Prosperity and Peace in the New Year

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BEN CRONK

EMPIRE-UNIVERSAL

★

Canadian Automatic Confections Ltd.

TORONTO

SEASON'S GREETINGS

from

Roseland and Academy

New Glasgow, N.S.

N. W. MASON
Managing Director

Roundup OF THE NEWS

Theatres must grant paid vacations under new Ontario labor law.

AUGUST 23 — Citizens Film Committee organized to help spread visual education.

United Artists hold sales meet in Montreal.

Much theatre expansion planned for Maritimes.

Survey shows many lady managers employed.

Professor Arthur L. Phelps calls for Canadian film production of featurettes during CBC radio broadcast.

SIR EDWARDS VILLIERS
A fair break for British films was what he asked during his visit to Canada. He is connected with Ealing.

AUGUST 30—Canada saw 686 feature films during 1943.

Sixteen mm. show great gain in receipts during 1943, the $164,109 figure of 1942 being behind the $230,404 this year.

Twelve more theatres owned by Independents in 1942 than in 1941.

Monopoly Committee of British Films Council issues report hitting trade evils.

Joe Palansky becomes manager of Calgary office of Empire-Universal, following transfer of Wolfe Blankenstein to Winnipeg to replace Ben Plottel, who resigned.

Park movies in Ottawa were unauthorized by distributors.

SEPTEMBER

SEPTEMBER 6 — Disagreement of definition of Independent holds up acceptance of Conciliation proposals.

Owners of Verdun Theatre announce that they will carry appeal against Quebec ban on 16-year-olds to Privy Council if necessary.

Montreal scene of production of French - language film, "Chopin."

SEPTEMBER 13—Sir Edward Villiers of Ealing Studios, in Canada, asks "fair break" for British films.

British films in seventeen languages ready for liberated sections of Europe.

SEPTEMBER 20—Industry ready for Seventh Victory Loan.

WPTB approves of groupings of Columbia, Monogram, Paramount, PRC, Regal and RKO for 1944-45.

Saturday Night, Canadian business weekly, predicts British-Hollywood "movie war" in Canada.

Odeon Theatres announces 1,200-seat theatre for Windsor.

Harry Painter elected president of Toronto Film Board of Trade, succeeding Joe Plottel.

Dave Seigel appointed chief of projection for Premier Operating.

SEPTEMBER 27 — WPTB approves groupings of Republic, Peerless, Universal and Twentieth Century-Fox.

Bope Hope draws capacity crowd in Toronto for war effort.

MGM's "Seventh Cross" causes newspaper controversy because of alleged pro-German content.

S. A. DOANE
Successor of the late C. H. Bennett as chairman of the Nova Scotia Board of Censors.

Greetings

from the

NIAGARA CENTRE BUNCH

HYMAN FREEDMAN
LAC. SAM FREEDMAN
BEN PAPE
HILLY YUDEN

Season's Greetings

TOMMY MASCARO

Capitol, Belleville, Ont.

Season's Greetings

FILMART

Announcement Trailers

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TORONTO

Best Wishes

KAPLAN
and
SPRACHMAN

Architects

★

All the Best

VICTORY
THEATRE
Toronto

•

S. V. Karlan

★

A
MERRY CHRISTMAS
and a
HAPPY NEW YEAR
to all

* * *

Lloyd S. Gurr
CENTURY THEATRE
Hamilton, Ont.

Roundup
OF THE NEWS

Some admission fees have been raised with permission of WPTB where operation financialy impracticable.

Ban on marquee lighting removed.

OCTOBER

OCTOBER 4—Quebec asks for reduction of rentals and taxation.

Wolfe Cohen, Canadian general manager for Warners, joins company's foreign department to take charge of Mexico, South America, Australia, New Zealand and Far East.

Twentieth Century-Fox hold sales meeting in Toronto.

Keep screen free, Charles Francis Coe tells members of Quebec Allied Theatrical Industries in Montreal.

OCTOBER 11—John Grierson tells meeting of Motion Picture Theatres Association of Ontario that government has no interest in future control of Canadian motion picture industry.

Ralph H. Clark named to succeed Wolfe Cohen as general manager of Warners in Canada.

Canadian Film Weekly golf championships, held at Oakdale Club, is huge success; with Columbia winning N. L. Nathanson challenge cup for team play; Martin Bloom Famous Players challenge trophy for Individual Low Gross; Ed Smith Canadian Film Weekly challenge trophy for Individual Low Net.

OCTOBER 18—Farewell dinner to Wolfe Cohen.

War Services Committee announces another Scrap Book contest for Seventh Loan.

Henry McRae, Canadian-born producer of serials, passes in Hollywood.

Douglas V. Rosen, manager of Winnipeg branch for United Artists, becomes Toronto branch manager.

OCTOBER 23—Seventh Victory Loan under way with special MGM short subject, "Tomorrow John Jones."

A. J. Mason denies press reports that he and delegation of Independents asked for government control.

Famous Players announces deluxe house for Hamilton, Ontario.

L. B. Mayer, head of MGM production, draws $949,765 for yearly services and leads Hollywood earners.

NOVEMBER

NOVEMBER 1—Bessie K. Moore, veteran exhibitor, sells Grimsby, Ontario, theatre to Lionel Lester and retires.

Tom Sharpe of Twentieth Century - Fox becomes first president of Toronto Film Exchange Employees Union, L173, IATSE affiliate.

Sam Glasier, Fox adsales head, assumes charge of exploitation for Canada.

Almost 500,000 admissions annually to 16 mm. movies at military camps.

NOVEMBER 8—John Davis returns to Canada to negotiate deal with Odeon Theatres for J. Arthur Rank.

Nat A. Taylor elected president of Motion Picture Theatres Association of Ontario; Haskell Masters vice-president.

Monetary Times survey of motion picture industry of Canada criticized.

United Artists announces cartoon series.

R. Doddridge heads Calgary Film Board of Trade, succeeding J. H. Reid.

NOVEMBER 15—Syd Scott, manager of Capitol, Sudbury, Ontario, passes at 51.

Restrictions on various uses of paper quota lifted completely.

Conciliation proposals approved by Independent Motion

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of the
Season

CLAIR HAGUE

UNIVERSAL
PICTURES

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Season's Greetings
from

JOSEPH M. FRANKLIN
MYER HERSCHORN

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St. John, N.B. Halifax, N.S.

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Season's Greetings
INDEPENDENT
POSTER SUPPLY

Season's Greetings

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TORONTO MONTREAL

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for a job well and faithfully done

Merry Xmas
and
Best Wishes for the New Year

MERRY CHRISTMAS
and
Best Wishes
for the
NEW YEAR

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of the Season

THEATRE HOLDING
CORPORATION, LTD.

A Merry Christmas
and a
Prosperous New Year

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Producers
Releasing
Corporation

HARRY ALLEN

Season's Greetings

FROM

Frank Meyers

EXHIBITORS BOOKING ASSOCIATION

Roundup OF THE NEWS

Picture Exhibitors Association of Ontario, Motion Picture Theatres Association of Ontario, and Canadian Motion Picture Distributors Association. Decision of Odeon and Famous Players awaited to make approval unanimous in Ontario.

Lloyd Gurr heads Hamilton (Ontario) Theatre Managers Association.

Addition of Hume Theatre, Burlington, Ontario, brings Sam Fingold circuit to ten houses in province.

J. A. Rank and United Artists sign USA distribution deal.

Conciliation proposals approved by Quebec Allied Theatrical Industries and Independent Exhibitors of Manitoba.

NOVEMBER 22—R. W. Bolstad and other officers re-elected for new term of Motion Picture Branch of Board of Trade. George W. Beeston appointed industry representative on group for study of taxation.

USA War Activities Committee undertakes responsibility of supplying Salvation Army with films for showing to Canadian men and women in armed forces overseas.

Petrillo of Musicians Union wins two-year battle against recording companies for $4,000,000 annual return and will proceed against movies in future for canned music tribute.

Bill Boyd awarded first "Bronco" given by makers of Westerns.

NOVEMBER 29—Paul L. Nathanson of Canada and J. Arthur Rank of Britain enter into partnership for the mutual operation in the Dominion of General Theatre Corporation Limited, which controls Odeon Theatres of Canada, and which was formerly controlled by Nathanson. Modern theatres will be buil in the principal cities of Canada by Odeon, which remains under Canadian management.

Famous Players finds conciliation proposals unacceptable as they are and offers amendments to certain articles. All others concerned but Odeon had accepted and that company was favorably inclined.

WPTB jurisdiction argued in Montreal court as Warners and United Amusements appeal decisions which says court has right to try alleged "restraint of trade" complaint by Kent Theatres. Warners and United contend that matters dealing with distribution of films belong to the Theatre and Film section of the WPTB.

Branches of the Motion Picture Theatres Association of Ontario formed; chairmen of which, in order, are John Kurk, Regent, Sudbury; W. Chilton, Princess, Sault Ste. Marie; Jack Nelson, Capitol, North Bay.

Robert E. (Bobby) Myers takes charge of theatre distribution at home and abroad of National Film Board subjects.

DECEMBER

DECEMBER 6—B & L, N. W. Mason deal for sale of latter's theatres for $75,000 held up when directors gain controlling interest and take objection to court.

H. G. Stevenson, Alberta exhibitor, buys Princess and Strand theatres, Prince George, British Columbia, from P & G company through Levi Graham, Harry G. Perry and J. C. McKenzie.

J. A. Rank will open Canadian publicity office in Toronto for boosting of British pictures.

New Massey Hall will be built on different Toronto location after war and contain finest projection equipment.

DECEMBER 13 — Empire-Universal contemplates setting up separate sales structure, Eagle-Lion Distributors, to facilitate present and future distribution of British product.

Annual meeting of Canadian Picture Pioneers, in Toronto, elects four new directors to national executive board; Ben Cronk, Ernie Moule, Clare Appel and Ben Geldsaler.

MGM announces production of one-hour length features aimed at double bills may become permanent policy if successful.

Arthur Milligan, Imperial, elected president of Toronto Local 173, IATSE, defeating Dave Siegal, Casino.

British sources report Odeon Theatres of Canada buying out Superior Operating Co., Ltd., eight-theatre Quebec circuit, from Ben Garson and Jules Laine.

Compliments of the Season

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Imperial Theatre

TORONTO

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Mavety Delivery Service Ltd.

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Charlie Mavety

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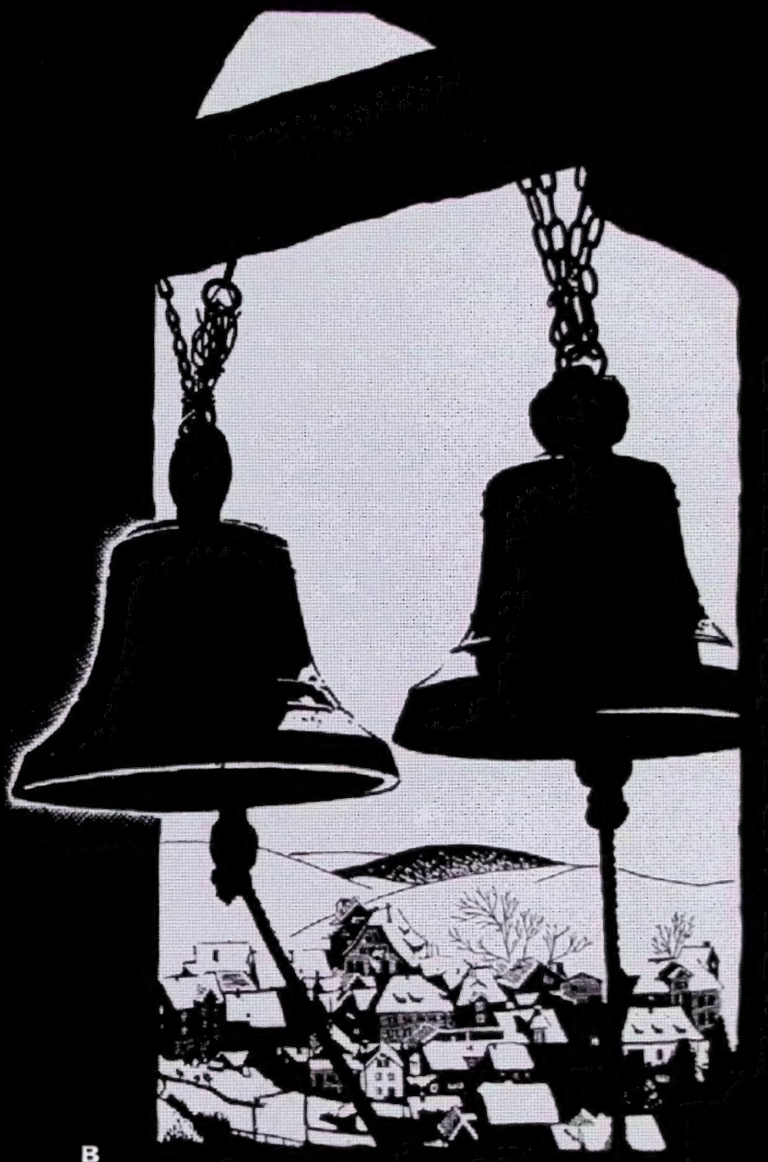
MOTION PICTURE THEATRES ASSOCIATION of ONTARIO

SYD TAUBE, Secretary

105 Crown Building,
26 QUEEN ST. E.
TORONTO



B

Greetings

from everyone at Famous Players to all our friends in the industry . . . . May the New Year bring Victory and Peace On Earth . . .

FAMOUS PLAYERS CANADIAN CORPORATION, LTD.

ANDREWS SISTERS IN HOLLYWOOD CANTEEN

Jack Benny IN HOLLYWOOD CANTEEN

JOE E. BROWN IN HOLLYWOOD CANTEEN

Eddie CANTOR IN HOLLYWOOD CANTEEN

KITTY CARLISLE IN HOLLYWOOD CANTEEN

JACK CARSON IN HOLLYWOOD CANTEEN

Dane Clark IN HOLLYWOOD CANTEEN

JOAN CRAWFORD IN HOLLYWOOD CANTEEN

Helmut Dantine IN HOLLYWOOD CANTEEN

BETTE DAVIS IN HOLLYWOOD CANTEEN

FAYE EMERSON IN HOLLYWOOD CANTEEN

Victor Francen IN HOLLYWOOD CANTEEN

JOHN GARFIELD IN HOLLYWOOD CANTEEN

Sydney Greenstreet IN HOLLYWOOD CANTEEN

Alan HALE IN HOLLYWOOD CANTEEN

Paul Henreid IN HOLLYWOOD CANTEEN

ROBERT HUTTON IN HOLLYWOOD CANTEEN

JOAN LESLIE IN HOLLYWOOD CANTEEN

Peter Lorre IN HOLLYWOOD CANTEEN

IDA LUPINO IN HOLLYWOOD CANTEEN

IRENE MANNING IN HOLLYWOOD CANTEEN

Joan McCracken IN HOLLYWOOD CANTEEN

Dolores Moran IN HOLLYWOOD CANTEEN

Dennis MORGAN IN HOLLYWOOD CANTEEN

Eleanor PARKER IN HOLLYWOOD CANTEEN

JOYCE REYNOLDS IN HOLLYWOOD CANTEEN

ROY ROGERS & TRIGGER IN HOLLYWOOD CANTEEN

S.Z. ("CUDDLES") SAKALL IN HOLLYWOOD CANTEEN

ZACHARY SCOTT IN HOLLYWOOD CANTEEN

Alexis SMITH IN HOLLYWOOD CANTEEN

Barbara STANWYCK IN HOLLYWOOD CANTEEN

Joseph Szigeti IN HOLLYWOOD CANTEEN

Donald Woods IN HOLLYWOOD CANTEEN

Jane WYMAN IN HOLLYWOOD CANTEEN

JIMMY DORSEY and Band IN HOLLYWOOD CANTEEN

CARMEN CAVALLARO & ORCH. IN HOLLYWOOD CANTEEN

GOLDEN GATE QUARTET IN HOLLYWOOD CANTEEN

Rosario & Antonio IN HOLLYWOOD CANTEEN

SONS OF THE PIONEERS IN HOLLYWOOD CANTEEN

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Directed by DELMER DAVES
Musical Numbers Created and Directed by LEROY PRINZ
Produced by
ALEX GOTTLIEB
JACK L. WARNER
Executive Producer